



GCE AS/A LEVEL

2710U10-1



S24-2710U10-1

THURSDAY, 16 MAY 2024 – MORNING

ENGLISH LANGUAGE AND LITERATURE – AS unit 1
Comparative Analysis and Creative Writing

2 hours

2710U101
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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **Question 1** in Section A and **Question 2** in Section B.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

INFORMATION FOR CANDIDATES

Both Section A and Section B carry 60 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend one hour on each section.

You are reminded that assessment will take into account the quality of written communication used in your answers.

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Section A: Comparative analysis of poetry and unseen text

Answer Question 1.

Your response must include:

- detailed analysis of **Text A**, a poem taken from the *WJEC GCE AS English Language and Literature Poetry Pre-1914 Anthology*
- close comparative reference to **one** of the two unseen extracts which appear on the following pages.

Text A: the poem '**The Darkling Thrush**' by Thomas Hardy (1840–1928).**Text B:** an extract from the novel ***The Waves*** by Virginia Woolf (1931).**Text C:** a voice-over by David Attenborough from the television documentary ***The Wonder of Song*** (2022).**1. Compare and contrast how birds are presented in Text A 'The Darkling Thrush' and either Text B or Text C.**

In your response you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse ways in which meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which **Text A** was produced and received
- explore connections between **Text A** and your chosen text. [60]

Text A: the poem 'The Darkling Thrush' by Thomas Hardy (1840–1928)

I leant upon a coppice gate
 When Frost was spectre-grey,
 And Winter's dregs made desolate
 The weakening eye of day.
 The tangled bine-stems scored the sky
 Like strings of broken lyres,
 And all mankind that haunted nigh
 Had sought their household fires.

The land's sharp features seemed to be
 The Century's corpse outleant,
 His crypt the cloudy canopy,
 The wind his death-lament.
 The ancient pulse of germ and birth
 Was shrunken hard and dry,
 And every spirit upon earth
 Seemed fervourless as I.

At once a voice arose among
 The bleak twigs overhead
 In a full-hearted evensong
 Of joy illimited;
 An aged thrush, frail, gaunt and small,
 In blast-beruffled plume,
 Had chosen thus to fling his soul
 Upon the growing gloom.

So little cause for carolings
 Of such ecstatic sound
 Was written on terrestrial things
 Afar or nigh around,
 That I could think there trembled through
 His happy good-night air
 Some blessed Hope, whereof he knew
 And I was unaware.

Text B: an extract from the novel *The Waves* by Virginia Woolf (1931)

In the garden the birds that had sung erratically and spasmodically in the dawn on that tree, on that bush, now sang together in chorus, shrill and sharp; now together, as if conscious of companionship, now alone as if to the pale blue sky. They swerved, all in one flight, when the black cat moved among the bushes, when the cook threw cinders on the ash heap and startled them. Fear was in their song, and apprehension of pain, and joy to be snatched quickly now at this instant. Also they sang emulously in the clear morning air, swerving high over the elm tree, singing together as they chased each other, escaping, pursuing, pecking each other as they turned high in the air. And then tiring of pursuit and flight, lovelily they came descending, delicately declining, dropped down and sat silent on the tree, on the wall, with their bright eyes glancing, and their heads turned this way, that way; aware, awake; intensely conscious of one thing, one object in particular.

Perhaps it was a snail shell, rising in the grass like a grey cathedral, a swelling building burnt with dark rings and shadowed green by the grass. Or perhaps they saw the splendour of the flowers making a light of flowing purple over the beds, through which dark tunnels of purple shade were driven between the stalks. Or they fixed their gaze on the small bright apple leaves, dancing yet withheld, stiffly sparkling among the pink-tipped blossoms. Or they saw the rain drop on the hedge, pendent but not falling, with a whole house bent in it, and towering elms; or, gazing straight at the sun, their eyes became gold beads.

Now glancing this side, that side, they looked deeper, beneath the flowers, down the dark avenues into the unlit world where the leaf rots and the flower has fallen. Then one of them, beautifully darting, accurately alighting, spiked the soft, monstrous body of the defenceless worm, pecked again and yet again, and left it to fester.

KEY TO TRANSCRIPTIONS

(.)	micropause
(1)	timed pause in seconds
<u>text</u>	underlining to indicate stressed syllables
/	rising intonation
\	falling intonation

Text C: a voice-over by David Attenborough from the television documentary *The Wonder of Song (2022)*

/
 on a clear Spring morning like this (1) the dawn chorus is at its peak (2) there are surely few more
 enchanting natural soundscapes than this (1) but this avian choir does not sing for us (3) these
 / \ / \
 are songs of seduction (.) and weapons of war (2) males are defending territories and attracting
 mates (1) singing is dangerous (1) it reveals the birds' location to predators (.) but also offers a
 huge reward (2) the chance to attract a female and pass genes on to the next generation (1) and
that (.) Charles Darwin said (.) is why song evolved (2) it was an example of what he called sexual
 /
 selection (1) but today (.) new discoveries are transforming those long-held ideas (4) open a
 \
 window in spring and these are the singers that serenade us (1) songbirds (1) they make up about
 half of the ten thousand species on earth (2) birds have the most advanced vocal organs in the
 /
 entire natural world (1) we have our voice box at the top of our windpipe (.) but their equivalent is at
 \
 the base of theirs (2) the syrinx of the songbird is the most complex of them all (1) breath passes
 through (1) its muscles contract (1) vibrate (1) creating the sounds we call song (2) this is how
 /
 songbirds can perform such unparalleled feats of vocal gymnastics (1) but working out why they do
 is far more complex (2) each note lasts just a tiny moment then disappears (1) that presents anyone
 who wants to study it with a problem (1) what we hear is not what the bird hears (2) birds live on a
 / /
 different timescale (1) at a different pace than us and they can hear details in their song that are
 impossible for us to hear

Section B: Creative writing and commentary

Answer Question 2. It is divided into **three parts**, (i), (ii) and (iii). You may draw inspiration from Texts A–C in Section A to help you answer **all parts** of the question. You may introduce material of your own to help you in your responses.

In **part (i)** and **part (ii)**, you are required to:

- demonstrate expertise and creativity in the use of English to communicate in different ways.

In **part (iii)**, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- explore connections across texts.

2. (i) Write a **descriptive extract from a novel** in which nature poses a threat. Aim to write approximately 200 words. [15]

For your **descriptive extract from a novel** you should:

- choose specific elements of nature to focus on
- use an appropriate tone and style
- clearly establish genre, audience and purpose
- engage the audience's attention.

- (ii) Imagine that you are a tour guide, leading a walking tour entitled 'A nature-spotting haven!' Write an **extract from your talk**. Aim to write approximately 200 words. [15]

While this is a text written to be spoken, it should **not** be presented as a transcription.

For your **talk** you should:

- choose a real or imaginary location as the focus of your talk
- decide whether to use a rural or urban location
- consider how to engage the listeners' attention
- demonstrate clear awareness of audience and purpose
- use an appropriate tone and style.

- (iii) Write an **analytical commentary** that compares and contrasts your choices of style, form and content in **both** the descriptive extract from a novel and the extract from a talk. Aim to write approximately 400 words. [30]

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